



D.W. GRIFFITH'S
*The Birth of a
Nation*

DIRECTION OF
EPOCH PRODUCING CORPORATION
H. E. AITKEN
PRESIDENT

SOUVENIR

THE BIRTH OF A NATION

The Most Stupendous and Fascinating Motion Picture
Drama Created in the United States

Founded on Thomas Dixon's Story
"THE CLANSMAN"

PRODUCED UNDER THE PERSONAL DIRECTION OF
D. W. GRIFFITH



Scenario by D. W. GRIFFITH and FRANK E. WOODS

Music by JOSEPH CARL BREIL

Photography by G. W. BITZER



DIRECTION OF
EPOCH PRODUCING CORPORATION

H. E. AITKEN, *President*



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"The most beautiful picture ever put on canvas, the finest statue ever carved, is a ridiculous caricature of real life compared with the flickering shadow of a tattered film in a backwoods nickelodeon."

THE above assertion was made by Dr. E. E. Slosson, of Columbia University in an article entitled "The Birth of a New Art" which was published in the Independent of April 6th, 1914.

On April 1st, 1914, David Wark Griffith, the subject of this sketch, set to work laying the ground plans for a great picture which has since been introduced to the world under the name "The Birth of a Nation."

Neither Dr. Slosson nor Mr. Griffith knew of the other's mental processes. While one was proclaiming the dawn of a new era the other was at work upon the long looked-for American play. It is rare to find prophesy and fulfillment so closely linked together.

No discussion of the relationship of motion picture art to contemporary life can be complete without a knowledge of what D. W. Griffith has done to develop and enlarge the artistic standards of motion photography. There is in his work a distinctive touch of individual craftsmanship; an all embracing attention to detail which has come to be known as the Griffith art.

No form of expression seeking to reveal the truths and beauties of life has ever made such progress within a given lapse of time as motion photography. Perhaps this is because motion is the essence of realism and life itself is but a part of the impulse of the universe, motion.

In developing the dramatic possibilities of the screen dramas Griffith has shown that he is not only a poet. He is a master technician. His accomplishments are the major part of the history of motion pictures in America. He is the creator of practically every photographic and dramatic effect seen today. He is responsible for nearly every innovation of the past decade. He was the first producer to bring rhythm and perspective into motion pictures and make them the background of his story.

Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow crested tops blazing in the sunlight, it reaches across the lapping waves of a deep blue sea to what seems the end of the universe. From one of these far away vistas he brings forth a young girl and shows her progress until she comes so close you see a tear drop quiver on her eyelid before it falls to her cheek. This you see so clearly that through her eyes you read her innermost emotions. It seems almost too intimate, too realistic.

And then in a flash you see great plains and on them nations grappling in their death throes and worlds battling for military supremacy. Such sequences and multiplicities of action appear quite simple now, yet they had to be carefully thought out. We say with pride that an American invented the technique required to produce them.

When Griffith began directing picture plays the idea of showing human beings otherwise than full length was regarded as rank heresy. He created the "close up." When he first photographed the faces of his actors, withholding everything not essential to the needed effect, audiences that now applaud, showed their disapproval by stamping their feet upon the floor. Critics said his characters did not walk into the pictures, but swam in without legs or arms. He next conceived the idea of the "switch back." By this device he shows a character under certain circumstances and the next instant by switching the action back to something seen before he makes you see what the character is thinking of. An improvement upon the original idea he accomplished by the slow fading in and out of mystical or symbolic figures which make you see what other characters are thinking of, thus avoiding the harsh jumping from one scene to another which had been the rule before.

While Griffith was making these mechanical improvements he was keenly alive to the needs of improved screen acting. No ten other men in America have developed so many film favorites. He is a born director of people, and can discover latent talent in a camera recruit quicker than any other

man in the world. He loves to work with raw material and see a young player blossom into the full power of poetic expression. His aim has been to produce natural acting. The old jumpy-see-sawing of the arms and pawing of the air, mis-named pantomime, has disappeared under his watchful care. In less than six years Griffith has made screen acting a formidable rival of that seen on the legitimate stage.

These developments are but details of the forward movement of the art of motion photography. The old stilted forms have passed. The motion picture artist must henceforth be capable of taking infinite pains. He must have the poetic imagination and the technique to give expression to his dreams. With these requisites he becomes the super-artist of the new movement. This Griffith, whose vision leaps to the furthest ends of the world of fancy—pausing here to note the smile in the eyes of Youth; then to see the shadow of sinister crime fall across the vision of unsuspecting Purity; picturing now a tear on a child's cheek; now a nation in the throes of war, while roses bloom and pastoral scenes, such as Corot never dreamed of reproducing, form the background. These are the things that Griffith's art shows as no drama of the spoken word could hope to do. A new epic force illuminates human vision and human figures alive with the instincts and purposes of life obey the will of the super-artist.

This pioneer who has done so much to show the possibilities of this new art is unresponsive when it comes to his personal life. He thinks only of his work. He holds that people are interested in the deeds that men do, rather than in who the men are. We asked Mr. Griffith for a biographical sketch. He answered that he was born in Kentucky, that he grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat.

A NATION IS BORN

AMONG our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and character of thirteen American States, stretching their territories from the frosts of the north to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and disunity the grimmest realities of our life.

Lord Cornwallis, the British Commander, had surrendered at Yorktown, Virginia, to the allied armies of the Kingdom of France and the original thirteen States by name—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina and Georgia. Through seventy-five years of growth and conflict these States clung to their individual sovereignty, feeling with jealous alarm the slow but resistless growth of a national spirit within the body of the Federal Union. This new being was stirred at last into conscious life by Daniel Webster's immortal words—

“LIBERTY AND UNION,
ONE AND INSEPARABLE,
NOW AND FOREVER!”

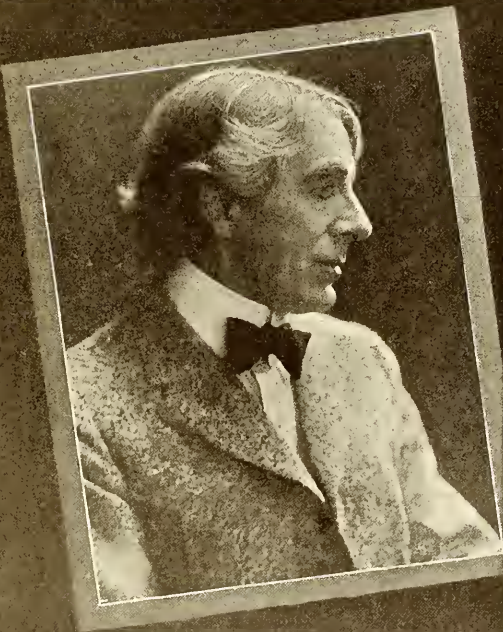
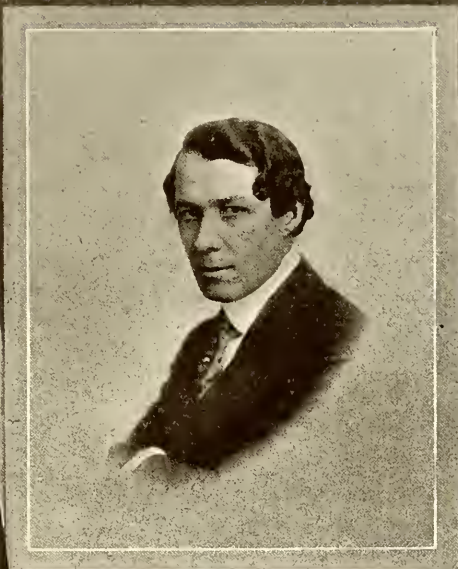
The issue, which our fathers had not dared to face—whether the State or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the Negro.

The South held with passionate conviction that we were a Republic of Republics, each State free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme.

Until Lincoln's day the right of each State to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw long before South Carolina in her blind rage led the way.

And yet, unconsciously, the new being had grown into a living soul, and, in the mortal agony of four years of Civil War and eight years of more horrible Reconstruction, a Nation was born.

THOMAS DIXON.



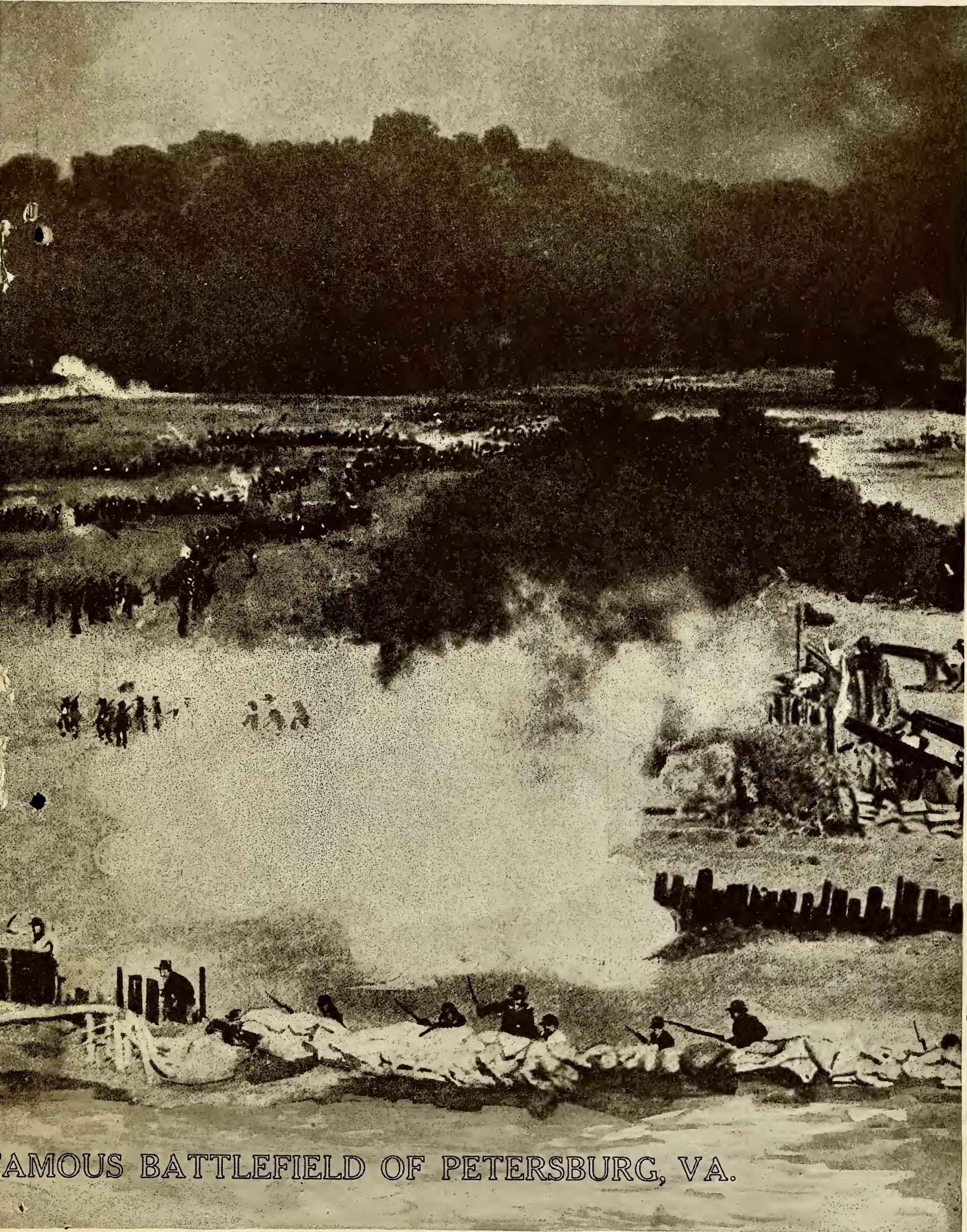
MIRIAM COOPER
MAE MARSH
SPOTTISWOODE AIKEN

HENRY WALTHALL
JOSEPH HENABERRY
WALTER LONG

LILLIAN GISH
MARY ALDEN
RALPH LEWIS



GEN. ROBT. E. LEE'S LAST STAND ON THE F



FAMOUS BATTLEFIELD OF PETERSBURG, VA.

A TRIBUTE TO
"THE BIRTH OF A NATION"

BY
RUPERT HUGHES

WHEN a great achievement of human genius is put before us, we can become partners in it, in a way, by applauding it with something of the enthusiasm that went into its making. It is that sort of collaboration that I am impelled to attempt in what follows.

When I saw "The Birth of a Nation" the first time, I was so overwhelmed by the immensity of it that I said:

"It makes the most spectacular production of drama look like the work of village amateurs. It reduces to childishness the biggest things the theatre can do."

For here were hundreds of scenes in place of four or five; thousands of actors in place of a score; armies in landscape instead of squads of supers jostling on a platform among canvas screens. Here was the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem rising gradually to a puzzle yet unsolved. Here were social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here was a whole art gallery of scenery, of humanity, of still life and life in wildest career. Here were portraits of things, of furniture, of streets, homes, wildernesses; pictures of conventions, cabinets, senates, mobs, armies; pictures of family life, of festivals and funerals, ballrooms and battlefields, hospitals and flower-gardens, hypocrisy and passion, ecstasy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Here were the Southrons in their wealth, with their luxury at home, their wind-swept cotton fields; here was the ballroom with the seethe of dancers, here were the soldiers riding away to war, and the soldiers trudging home defeated with poverty ahead of them and new and ghastly difficulties arising on every hand.

Here was the epic of a proud, brave people beaten into the dust and refusing to stay there.

The pictures shifted with unending variety from huge canvasses to exquisite miniatures. Now it was a little group of refugees cowering in the ruins of a home. A shift of the camera and we were looking past them into a great valley with an army fighting its way through.

One moment we saw Abraham Lincoln brooding over his Emancipation Proclamation; another, and he was yielding to a mother's tears; later we were in the crowded theatre watching the assassin making his way to and from his awful deed.

The leagues of film uncoiled and poured forth beauty of scene, and face and expression, beauty of fabric and attitude and motion.

"The Birth of a Nation" is a choral symphony of light, light in all its magic; the sun flashing through a bit of blown black lace and giving immortal beauty to its pattern; or quivering in a pair of eyes, or on a snow-drift of bridal veil, or on a moonlit brook or a mountain side. Superb horses were shown plunging and rearing or galloping with a heart-quickenning glory of speed down road and lane and through flying waters. Now came the thrill of a charge, or of a plunging steed caught back on its haunches in a sudden arrest. Now followed the terror of a bestial mob, the hurrah of a rescue, streets filled with panic and with carnival. Life is motion and here was the beautiful moving monument of motion.

"What could the stage give to rival all this?" I thought. "What could the novel give? or the epic poem?" The stage can publish the voice and the actual flesh; yet from the film these faces were eloquent enough without speech. And after all when we see people we are merely receiving in our eyes the light that beats back from their surfaces; we are seeing merely photographs and moving pictures.

I had witnessed numberless photoplays unrolled, pictures of every sort and condition of interest and value. I had seen elaborate "feature-films" occupying much time and covering many scenes. But none of them approached the unbroken fascination of "The Birth of a Nation."

The realism of this work is amazing; merely sit at a window and actuality rolls by. The grandeur of mass and the minuteness of detail are unequalled in my experience. And so the first impression of my first view of this was that it was something new and wonderful in dramatic composition and in artistic achievement.

In his novel "The Clansman," the Rev. Thomas Dixon had made a fervid defence of his people from the harsh judgments and condemnations of unsympathetic historians. With this book as a foundation, David W. Griffith built up a structure of national scope and of heroic proportions.

*Expressing the will of the Anglo-Saxon race to live,
indivisible & undivided*

Of course, size has little to do with art. A perfect statuette like one of the exquisite figurines of Tanagra is as great in a sense as the cathedral of Rheims. A flawless sonnet of Milton's need not yield place to his "Paradise Lost." A short story of Poe's has nothing to fear from a cycle of Dumas novels, nor has "The Suwanee River" anything to fear from the Wagnerian tetralogy.

And yet we cannot but feel that a higher power has created the larger work, since the larger work includes the problems of the smaller; and countless others. The larger work compels and tests the tremendous gifts of organization, co-ordination, selection, discipline, climax.

One comes from this film saying: "I have done the South a cruel injustice, they are all dead, these cruelly tried people, but I feel now that I know them as they were; not as they ought to have been or might have been, but as they were; as I should probably have been in their place. I have seen them in their homes, in their pride and their glory and I have seen what they went back to. I understand them better."

And after all what more vital mission has narrative and dramatic art than to make us understand one another better?

Hardly anybody can be found today who is not glad that Slavery was wrenched out of our national life, but it is not well to forget how and why it was defended, and by whom; what it cost to tear it loose; or what suffering and bewilderment were left with the bleeding wounds. The North was not altogether blameless for the existence of slavery, nor was the South altogether blameworthy for it or for its aftermath. "The Birth of a Nation" is a peculiarly human presentation of a vast racial tragedy.

There has been some hostility to the picture on account of an alleged injustice to the negroes. I have not felt it; and I am one who cherishes a great affection and a profound admiration for the negro. He is enveloped in one of the most cruel and insoluble riddles of history. His position is the more difficult since those who ardently endeavor to relieve him of his burdens are peculiarly apt to increase them.

"The Birth of a Nation" presents many lovable negroes who win hearty applause from the audiences. It presents also some exceedingly hateful negroes. But American history has the same fault and there are bad whites also in this film as well as virtuous.

It is hard to see how such a drama could be composed without the struggle of evil against good. Furthermore, it is to the advantage of the negro of today to know how some of his ancestors misbehaved and why the prejudices in his path have grown there. Surely no friend of his is to be turned into an enemy by this film, and no enemy more deeply embittered.

"The Birth of a Nation" is a chronicle of human passion. It is true to fact and thoroughly documented. It is in no sense an appeal to lynch-law. The suppression of it would be a dangerous precedent in American dramatic art.

If the authors are never to make use of plots which might offend certain sects, sections, professions, trades, races or political parties, then creative art is indeed in a sad plight.

"Uncle Tom's Cabin" has had a long and influential career. Perhaps no book ever written exerted such an effect on history. It was denounced with fury by the South as a viciously unfair picture. It certainly stirred up feeling, and did more than perhaps any other document to create and set in motion the invasion and destruction of the southern aristocracy. Yet it was not suppressed because of its riot-provoking tendencies. And it is well that it was not suppressed.

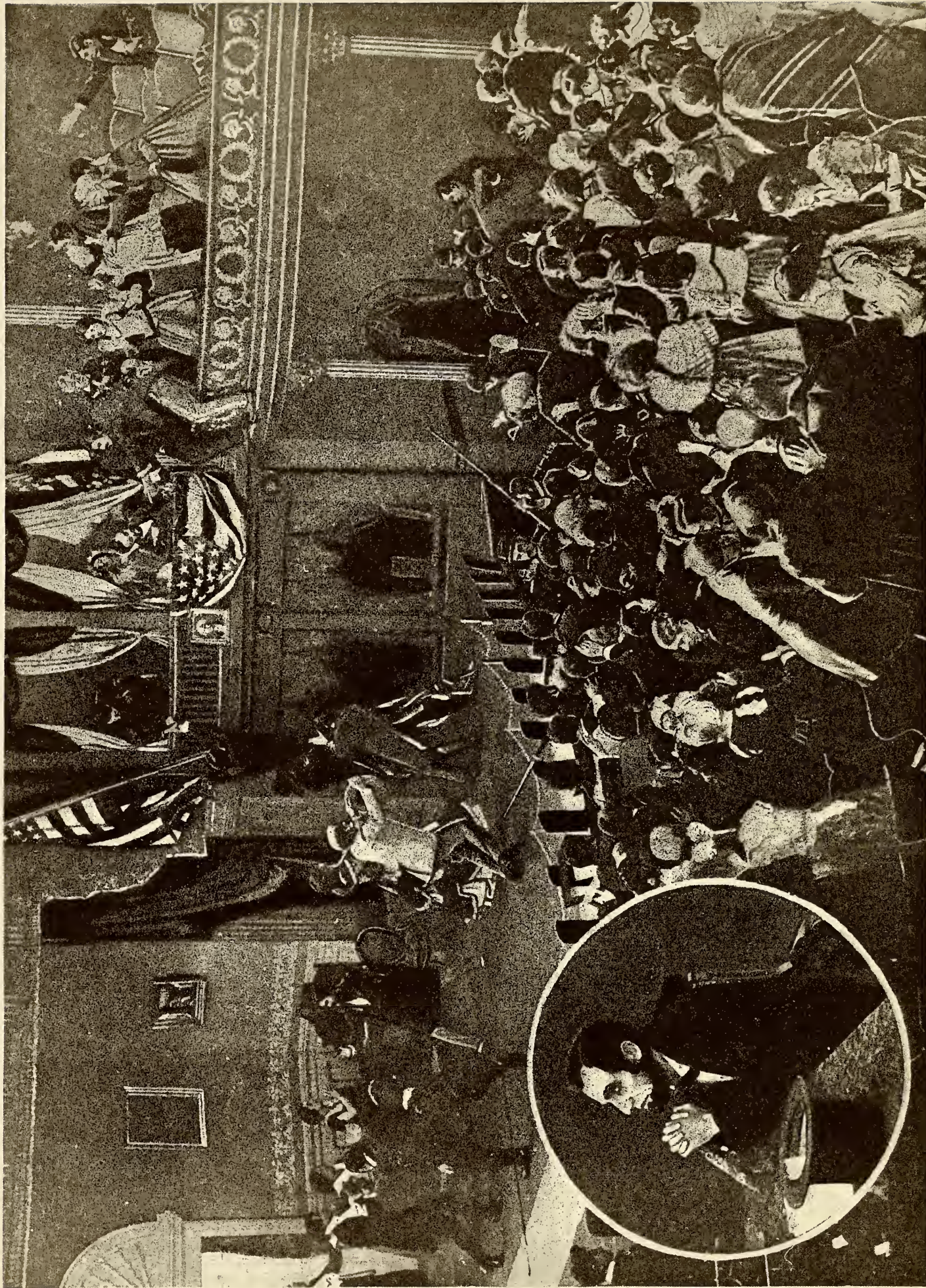
"The Birth of a Nation" has no such purpose. It is a picture of a former time. All its phases are over and done, and most of the people of its time are in their graves. But it is a brilliant, vivid, thrilling masterpiece of historical fiction. Thwarting its prosperity would be a crime against creative art and a menace to its freedom. The suppression of such fictional works has always been one of the chief instruments of tyranny and one of the chief dangers of equality.

I saw the play first in a small projecting room with only half a dozen spectators present. We sat mute and spellbound for three hours. When I learned that it had to be materially condensed it seemed a pity to destroy one moment of it. The next time I saw it was in a crowded theatre and it was accompanied by an almost incessant murmur of approval and comment, roars of laughter, gasps of anxiety and outbursts of applause. It was not silent drama so far as the audience was concerned.

The scene changed with the velocity of lightning, of thought. One moment we saw a vast battlefield with the enemies like midgets in the big world, the next we saw some small group filling the whole space with its personal drama; then just one of two faces big with emotion. And always a story was being told with every device of suspense, preparation, relief, development, and crisis.

I cannot imagine a human emotion that is not included somewhere in this story, from the biggest national psychology to the littlest whim of a petulant girl; from the lowest depths of ruthless villainy to the utmost grandeur of patriotic ideal.

All of the seven wonders of the world were big things. I feel that David W. Griffith has done a big thing and he has a right to the garlands as well as the other emoluments. "The Birth of a Nation" is a work of epochal importance in a large and fruitful field of social endeavor. In paying it this tribute of profound homage, I feel that I am doing only my duty by American art, merely rendering unto Caesar the things that are Caesar's.



FORDS THEATRE, WASHINGTON, D. C., APRIL 14, 1865
ABRAHAM LINCOLN, OUR FIRST MARTYRED PRESIDENT

THE STORY OF THE PICTURE

THE FIRST ship that brought a cargo of African slaves to North America started the series of troublous events preceding the birth of a great nation. Abolition was subsequently advocated, but the idea of social equality was never considered. The South declared it would secede, if in 1860 a Republican president was elected. That president, Abraham Lincoln, issued a call for 75,000 volunteers. For the first time in American annals he used the Federal power to subdue the sovereignty of individual states.

The Stoneman boys of Pennsylvania had been house guests at Piedmont, S. C., of their boarding-school chums, the Cameron boys. Phil Stoneman and Margaret Cameron, "fair as a flower," had looked, longed and loved. Ben Cameron had never met Elsie Stoneman, yet the daguerreotype of her he had pilfered from Phil seemed about the dearest, sweetest thing in the world. The younger lads of the two houses—too young for sentiment and romance—frolicked like friendly young colts. Most charming and lovable of all the Cameron clan was the Doctor and Mrs. Cameron's youngest daughter Flora.

When War casts its shadow over the land, Phil and Tod Stoneman are summoned to fight for the Stars and Stripes; Ben Cameron and his two younger brothers, for the Stars and Bars. The grim years drag along. Piedmont gayly enters the conflict, but ruin and devastation follow. The town gets a foretaste of rapine and pillage in the raid of a mixed body of white and colored guerillas against it. The scale of events inclines to the Union cause. Southern wealth and resources are burned or commandeered by Sherman in his march to the sea. Meantime two of the Cameron boys have perished in battle, one of them face to face with his dying chum Tod. Grant is pressing the Confederacy in the famous campaign around Petersburg. When Confederate supplies are running low, one of the provision trains is cut off and the "little Colonel," Ben Cameron, is called upon by Gen. Lee to lead a counter attack and thus, by diverting the enemy, aid in the rescue of the train. We see the panorama of a battlefield flung over many miles of mountain and valley, the opposing intrenchments and the artillery fire, Col. Cameron and his men forming for the advance, their charge over broken ground, the grim harvest of death that swept most of them away, the bayonet rush of the devoted few right up to the trenches, the physical hand-grapple with the enemy, and Cameron, sole survivor, gaining the crest of the Federal works and falling wounded into the arms of Capt. Phil Stoneman, U. S. A., his erstwhile bosom friend. Prisoner in a Washington hospital, Ben Cameron slowly recovers from his wound. Like an angel of mercy Elsie Stoneman, Phil's sister, appears in the role of a volunteer nurse. Poor Ben falls desperately in love with her whose picture he had carried about for years. She and Ben's mother visit Lincoln, "the Great Heart," who clears the "little Colonel" of an odious charge and hands Mrs. Cameron the boy's papers of release.

It seemed to Austin Stoneman, leader of Congress and Elsie's parent, that Lincoln was pursuing too mild a policy with the prostrate South. "I shall treat them as if they had never been away" was Lincoln's gentle answer to Stoneman's demand that the leaders be hanged and measures of reprisal adopted. What was there in Stoneman's life that made him so bitter to the Southern whites? Stoneman purposed to establish the complete political and social equality of the negroes. He was grooming a half-breed protege, one Silas Lynch, to go South as the "leader of his people."

The War ends in 1865 with the encirclement of the Southern army and the surrender of Robert E. Lee to U. S. Grant in the historic house at Appomattox Courthouse. There follows a terrible tragedy—the assassination of President Lincoln by Wilkes Booth in the crowded scene of a festival performance at Ford's Theatre on April 14, 1865. The South feels—and feels truly—that it has lost its best friend.

A few years later comes the real aftermath. Austin Stoneman, now supreme through the Congressional power of over-riding President Johnson's veto, goes south to supervise his "equality" programme. Elsie accompanies him, and so does Phil. They arrive in Piedmont and take a house next door to the Camerons. Elsie accepts the gallant little Confederate colonel, Ben Cameron, but the shadows of war-time hang too heavily over Margaret Cameron to permit her to make up at once with Phil. Meanwhile the reign of the carpet-baggers begins. The "Union League," so-called, wins the ensuing State election. Silas Lynch, the mulatto, is chosen Lieutenant-Governor. A legislature, with carpet-bag and negro members in overwhelming majority, loots the State. Lawlessness runs riot. Whites are elbowed off the streets, overawed at the polls, and often despoiled of their possessions. Ben Cameron then leads the white men of the country in organizing the "invisible empire" of the Ku Klux Klan. Devoted women of the South make the white, ghost-like costumes behind locked doors. Austin Stoneman boils with rage over this newest development. Lynch's spies bring evidence that the garments are being made by the Camerons and that Ben Cameron is night-riding. Stoneman bids Elsie to disavow her "traitorous" lover, and she, astonished and wounded that Ben is engaged in such work, gives him back his troth.

Little Flora Cameron, the joy and pride of the Cameron household, was sought after by the renegade family servant Gus, who had become a militiaman and joined Lynch's crew. Often had Flora been warned by her brother and parents never to go alone to the spring in the woods hard by the cliff called Lover's Leap. Little heeding the admonition, she took her pail one day and started off. Gus the renegade followed. Frightened by his approach, the little girl broke into a run. Gus ran too. Colonel Cameron, learning that she had gone alone, hastened forth and was the third person in the chase. Desperately the little girl zigzagged this way and that, dodging the burly pursuer,



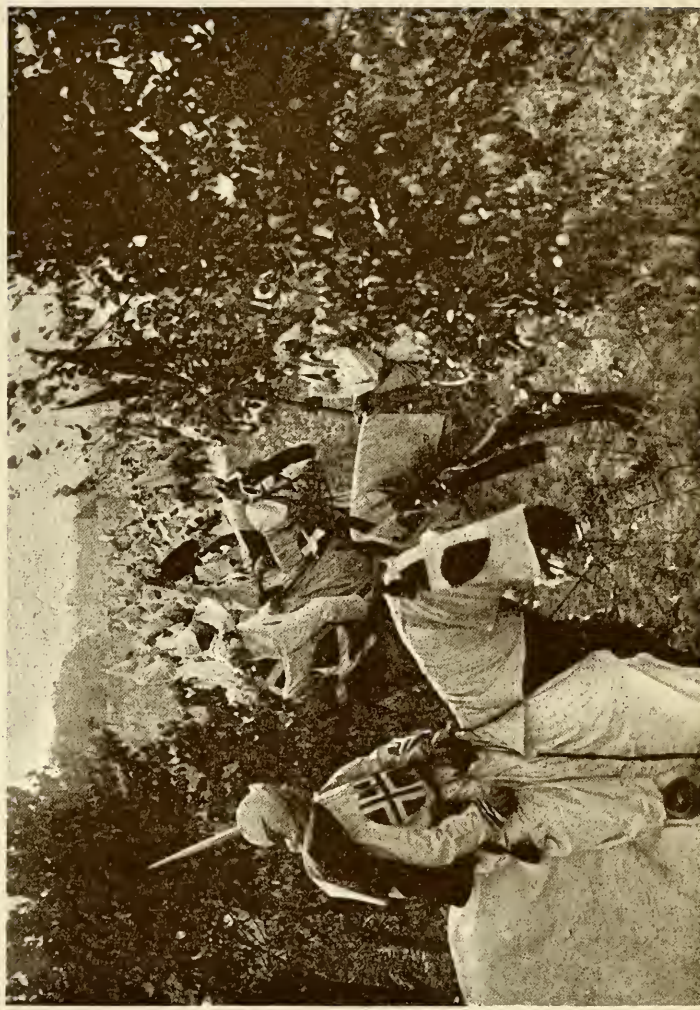
PLANTATION LIFE BEFORE THE WAR



PIEDMONT CELEBRATES THE VICTORY AT BULL RUN
WITH A GRAND BALL



THE LITTLE COLONEL LEADS HIS REGIMENT TO
JOIN LEE'S ARMY



THE FIRST GATHERING OF THE KU KLUX KLAN



GRANT AND LEE AT APPOMATTOX SIGNING THE TERMS OF SURRENDER WHICH BROUGHT
THE CIVIL WAR TO A CLOSE

then, almost cornered, she climbed to the jutting edge of Lover's Leap whence, as Gus approached nearer, she leaped to her death. Brother Ben discovered the poor dying girl a few minutes later. Gus escaped, but he was afterwards captured, tried and found guilty. Then the Ku Klux Klan sent a messenger to the Titan of the adjoining county asking for re-inforcements to overawe the carpet-baggers and negroes.

The next outrage upon the unhappy family was the arrest of Dr. Cameron for having harbored the clansmen. As the soldiers were parading him to jail, Phil Stoneman, now a warm sympathizer with the Southrons, and some others organized a rescue party. They beat down the militia; the Doctor and his wife, Margaret, Phil and the faithful servants fled out into the country where they found refuge and warm hospitality in the log cabin of two Union veterans. The cabin was fortified and preparations were made against the militia's attack.

We must now leave the handful of whites defending the log cabin from the militiamen and visit Lieutenant-Governor Lynch's mansion in Piedmont. Miss Elsie Stoneman is there on the errand of appealing to Lynch, the "friend" of her father in behalf of her brother and the Camerons. But instead Lynch seizes this opportunity to declare his "love" for his patron's beautiful daughter, says he will make her queen of his empire, and orders a negro chaplain to be sent for to perform a forced marriage. At this crucial moment, word is received of Congressman Stoneman's return. Lynch goes out to tell him that he (Lynch) aspires to the hand of the white man's daughter. Then Stoneman, the "social equalizer," the theoretical upholder of the intermarriage of blacks and whites, finds all his theories upset by the personal fact. Rage and storm as he will, Stoneman too is helpless. There is but one hope anywhere in prospect—the courageous and chivalric host of Ku Klux riding for dear life towards Piedmont.

Ben Cameron, the "little Colonel," is at their head. They are armed to the teeth and pledged to victory or death. As they rush the little mountain town, their guns mow down the militia troops opposing them; the Lynch mansion is taken, and Ben and his men bursting into the room free the Stonemans, Ben taking the overjoyed Elsie in his arms. But there is other work afoot. Quickly a detachment of the clansmen remount and hurry to the scene of the attack of the cabin. The little party within its besieged walls are almost at the last gasp. The militia raiders are forcing the doors, already half a dozen of them have gained the inside of the cabin, when the crack! crack! crack! of the Ku Klux rifles announce rescue and safety. The surprise attack routes the raiders completely, and the men and women of the party hug and kiss their deliverers.

There is little left to tell. To Ben and Elsie, to Phil and Margaret, the sequel is a beautiful double honeymoon by the sea. To the American people, the outcome of four years of fratricidal strife, the nightmare of Reconstruction, and the establishment of the South in its rightful place, is the birth of a new nation. Lincoln's plan of restoring the negroes to Africa was dreamed of only, never carried out. The new nation, the real United States, as the years glided by, turned away forever from the blood-lust of War and anticipated with hope the world-millennium in which a brotherhood of love should bind all the nations together.



Complete Press Stories for Exhibitor's Newspaper Campaign for

D. W. GRIFFITH'S "The Birth of a Nation"

Released by United Artists Corporation

"The Birth of a Nation" Original Production Here

David W. Griffith's epoch-making spectacle "The Birth of a Nation," a United Artists release, following its record-breaking return to New York, will be seen in one of its original productions at the Theatre next

This work from the nature of the new art it established has excited keener curiosity than any other offering of a decade and after being away for several years it was recently presented for a special engagement at the enormous Capitol Theatre and played to over 150,000 people in two weeks.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional plays, its technique permits of filming literally thousands of scenes and covering a wide range of history and characters. Slavery, the primal cause of the War; Lincoln's call for troops to subdue the Southern States; the ball on the eve of Bull Run, and the first triumph of Confederate arms; the devastation wrought by Sherman's march and the awful ordeal of the Siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the Great President; the harsh radical policy toward the stricken South; the uprising of the Ku Klux Klan and the overthrow of the carpet-bagger regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play is based on the friendships between the Camerons of South Carolina and the Stoneman's of Pennsylvania, two families involved in the struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine.

Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted the backgrounds and army men directed the battle campaigns. The notable indoor scenes, like Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattox, and the

South Carolina Legislature of 1870, are exact fac-similes of the originals. Altogether, it is the first time in art-production that history in the large has been presented in living pictures. To do this many times the amount of the time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost approximately \$500,000 to produce.

Of equal importance to the scenes is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay; now sounding the loud diapason of War, again sweetly harmonizing love's sighs and rhapsodies; anon bringing back the old plantation melodies, or the crash of riot and rapine, or the welcome Ku Klux Klan call that fell so gratefully on the ear of Southern whites sorely oppressed by the "servants in the Master's hall"—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurels of having created a new art.

Among the principals in the cast are Henry B. Walthall, the distinguished Alabama actor whose family is historically connected with the story, in the role of the Clansman; Lillian Gish as Elsie Stoneman; Mae Marsh and Miriam Cooper as Flora and Margaret; Ralph Lewis as Congressman Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigmunn as the mulatto Lieutenant-Colonel of South Carolina; Walter Long as the renegade negro, Gus; Raoul Walsh as John Wilkes Booth; Mary Alden as the octoroon housekeeper, Lydia; John McGlynn and Earnest Campbell as the good negroes, Nelse and Jake; Elmer Clifton and Robert Harron as the young soldiers; Spottiswoode Aitken and Josephine Crowell as Dr. and Mrs. Cameron, and many others.

GREAT PICTORIALIZED GRIFFITH SPECTACLE

"The Birth of a Nation" Has Remarkable Record at Country's Biggest Theatre

"The Birth of a Nation," bringing forward David W. Griffith's wonderful art of pictorialized spectacle with music will play the Theatre next

This is the great offering that recently established the remarkable record of playing to over 150,000 people in a two weeks' revival at the famous Capitol Theatre in New York City. Nothing like it was ever known before and it is another mark in this extraordinary production which holds the record in so many American and foreign cities.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman" exhibits the salient events of the war between the States. The formation of the Confederacy, Lincoln's call for troops, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the awful tragedy of Lincoln's assassination at Ford's Theatre, April 14, 1865, live before the spectator of the Griffith drama.

In the second half of the South's "second uprising"—this time against the carpet-bagger regime—is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love-interest throughout the story.

But the great out-of-doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and 3,000 horses were employed in the making of the picture, which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 5,000 distinct and individual scenes.

18,000 PEOPLE IN GREAT GRIFFITH FILM

"The Birth of a Nation" Covers Essential Details of Civil War History

D. W. Griffith's master production, "The Birth of a Nation," a United Artists release, will be the attraction at the Theatre, commencing an engagement of

It will be brought here in exact reproduction of the greatest attraction which in New York recently set a record by playing to more people in two weeks' time than had ever before gathered in a playhouse. This was the massive Capitol Theatre where over 150,000 persons witnessed the spectacle in a fortnight.

The merest statement regarding "The Birth of a Nation" leads to superlatives because there is no other form in which it can be written. Simple facts in relationship to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power.

It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of \$500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. Ten thousand yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used in the regalia of the Ku Klux Klansmen.

The narrative is filled with tears and smiles. A brilliant cast lends animation to the story. The list of present stars and film favorites includes such well known screen artists as: Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmunn, Walter Long and Elmer Clifton.

ALL ELEMENTS IN BIG GRIFFITH SPECTACLE

"The Birth of a Nation" Combines Spectacle, Drama, Comedy and Tragedy

"The Birth of a Nation," D. W. Griffith's epochal film sensation, will be the offering at the Theatre next

under a United Artists Corporation release.

For many years American dramatists wrote able plays of particular States, cities or localities, ranging from "Alabama" to "The Henrietta" and from "Way Down East" to "The Great Divide." But no one man seemed to grasp the whole spirit and genius of America until David Wark Griffith picked a suggestion for his theme out of Dixon's "The Leopard Spots" and "The Clansman" and started to develop it.

A remarkable thing about Mr. Griffith's plan is that words (except for leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous fictionists and dramatists. At any rate, he replaced speech by music, and the old fashioned stage action and scenery by the pictorialized action of thousands of players in the great out-of-doors. In brief, he staged the great battles, struggles and critical events of 1861-70 under natural conditions as nearly as possible similar to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate means has yet been found. "The Birth of a Nation" combines drama, comedy, tragedy, music, and mechanical effects into a harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting two hours and forty-five minutes it epitomizes the life of a nation. This is something the old art could never do. The obsolete so-called "stage unities" are thrown to the winds, and Griffith carries the magnificent story from the introduction of African slavery right through through Civil War and Reconstruction days to the final real union of South and North in the bonds of love and peace.

Among the distinguished actors in the cast are Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmunn, Walter Long and Elmer Clifton. Eighteen thousand people, 3,000 horses and no less than 5,000 scenes went to the making of the big spectacle.

GRIFFITH INVENTS A NEW THEATRIC ART

Enables Him to Surpass Any Stage Spectacle in "The Birth of a Nation"

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation," a United Artists release, coming to the Theatre next

has enabled him to surpass by far any stage spectacle. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of such production. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 200,000 details, the result of eight months of tireless labor and the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy," and "Barbara Fritchie" seem tame after seeing the splendors of "The Birth of a Nation." In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur, the night riding of the Ku Klux Klan looks like a company of avenging specters sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle, the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its new guise untrammelled by the limitations of the theatre.

The following remarkable cast will be seen in the local presentation: Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmunn, Walter Long and Elmer Clifton.

D. W. GRIFFITH
presents
"THE BIRTH OF A NATION"

CAST OF CHARACTERS
Col. Ben Cameron.....Henry Walthall
Margaret Cameron, elder daughter.....Miriam Cooper
Flora, the pet sister.....Mae Marsh
Mrs. Cameron.....Josephine Crowell
Dr. Cameron.....Spottiswoode Aitken
Wade Cameron, second son.....A. Beringer
Duke Cameron, youngest son.....Maxfield Stanley
Mammy, the faithful servant,.....Jennie Lee
Hon. Austin Stoneman, Leader of the House.....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Phil, his elder son.....Elmer Clifton
Tod, the younger son.....Robert Harron
Jeff, the blacksmith.....Wallace Reed
Lydia, Stoneman's mulatto housekeeper,.....Mary Alden
Silas Lynch, mulatto lieutenant-governor,.....George Seigmunn
Gus, a renegade negro.....Walter Long
Abraham Lincoln.....Joseph Henabery
Gen. U. S. Grant.....Donald Crisp
Gen. Robert E. Lee.....Howard Gaye
Founded on Thomas Dixon's story, "The Clansman."
(Released by United Artists Corp.)

SYNOPSIS
The Stoneman boys of Pennsylvania are house guests at Piedmont, So. Car., of their school chums, the Cameron boys. Phil Stoneman and Margaret Cameron had met and loved. Ben Cameron had never met Elsie Stoneman, but the tintype he had pilfered of her seemed the sweetest of his possessions. Flora, youngest daughter of Dr. and Mrs. Cameron, was most loving.
The Civil War opens and Phil and Tod Stoneman enlist under the Stars and Stripes; Ben Cameron and his two younger brothers under the Stars and Bars. The war years drag along. Ruin and devastation sweep Piedmont; there comes a raid by mixed white and negro guerrillas.
The trend of events favor the Union cause. Southern wealth and resources are burned or commandeered by Sherman in his march to the sea. Two of the Cameron boys have died in battle, one face to face with his dying chum Tod. Grant presses the Confederacy at Petersburg. Rebel supplies are running low; provision trains are cut off. Gen. Lee calls upon Col. Ben Cameron to lead a counter attack, diverting the enemy and saving the supplies.
The panorama of a battlefield flung over many miles of mountain and valley; opposing intrenchments and artillery fire; Cameron and his men running low; the advance; their charge and the grim harvest of death that swept most of them away; bayonet attacks; the hand-to-hand clash with the enemy—with Col. Cameron, sole survivor, gaining the crest of the federal works to fall wounded into the arms of a faithful stenographer, his bosom friend—all are pictured realistically.

Prisoner in a Washington hospital, Ben Cameron is nursed by Elsie Stoneman, a volunteer nurse. Love claims them both. Elsie and Ben's mother visit Lincoln. "The Great Heart" who saved "the little Colonel" from charges and hands Mrs. Cameron her son's release.
Austin Stoneman, leader of Congress, thins Lincoln's policy toward the South is too mild. Stoneman is grooming a half-breed protégé to go south as the leader of "his people." The war ends there comes the assassination of Lincoln. The South feels that in Lincoln's death it has lost its best friend. Years later there comes the aftermath. Stoneman, now supreme, orders the South to put through his "equality" programme. Elsie and Phil accompany him. At Piedmont they take a house next door to the Camerons. The various love trails run rough.
Meanwhile the carpet-baggers spring up. Lynch, the mulatto, is chosen lieutenant-governor. A mixed white and negro legislature loots the state and lawlessness rules. Whites are elbowed, over-awed, despoiled.
Ben Cameron then leads the white men of the community in the organization of the Ku Klux Klan, the "invisible empire." Behind locked doors women in ghost-like costumes. Stoneman hails with rage over this step. Lynch's spies bring evidence that the garments are being made by the Camerons; that Ben has a "night-riding" party. At Stoneman's bidding Elsie breaks her engagement to Cameron.
Little Flora Cameron, joy and pride of the household, is sought by Gus, the renegade family servant, who as a militiaman has joined Lynch's crew. Pursued one day, she plunges to death off "Lover's Leap" Gus escapes but later is caught, tried and convicted. Dr. Cameron is arrested for having harbored Klansmen. Phil Stoneman, now a sympathizer with the Southerners, with others organizes a rescue party. They beat down the militia. Dr. Cameron, wife, Margaret, Phil and the servants flee into the next county.
Lynch, Stoneman's henchman, aspires to the hand of the Congressman's daughter. Stoneman, the "great heart," fights all his theories upset. Rage as he will he sees no opening. Then the Klansmen, riding in force toward Piedmont, defeat the militia. Lynch takes the Stonemans free. The Stonemans' Ben takes the overjoyed Elsie in his arms. The Camerons are rescued from their haven in a fortified cottage by the Klan. To Ben and Elsie and Phil and Margaret there comes a double honeymoon.

THREE LITTLE MAIDS WIN FAME BY EYES

"Three Little Maids From School," eighteen, nineteen and twenty are the heroines of "The Birth of a Nation" because their eyes register on that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "Three Little Maids." It was D. W. Griffith who discovered this talented trio. He first gave them a searching eye examination, as carefully as an optician might do. After he had assured himself that their eyes would register he took up for him, the easy task of teaching them to act. That part was more easy, for after all he did not want them to act but to be natural.
The important thing is that they got their big chance because their eyes registered. Why it is that some people's eyes "take" better than others cannot be explained. It is an elusive thing that the cinema camera requires of its subjects. Poets might rhapsodize over the most beautiful eyes in the world and yet those very eyes might not register on the screen. Many a prominent stage star has been a failure in pictures for this very reason. The camera is merciless. It has no respect for histrionic reputations. It has been said that for an actress to acquire the technique to play Juliet she must be so old that it is difficult for her to look the part. To be Juliet on the screen one must have youth. The camera will not stand for shams.
That is why Griffith makes his own stars. In the three principal feminine roles in "The Birth of a Nation" booked as the feature attraction for next at the Theatre. He had to have youth. That is why he took Mae Marsh and Lillian Gish and Miriam Cooper. They had youth and beauty and soul. Griffith did the rest. And so today the "Three Little Maids" are drawing salaries that sound fabulous.

MAKING WAR AREA FOR GRIFFITH MOVIE

When David W. Griffith started the outdoor staging of the civil war and reconstruction scenes in "The Birth of a Nation" he was confronted with seemingly insuperable difficulties. An area of private war was required about as large as the corner of Belgium occupied by the Anglo-French forces. Thousands of cavalymen had to be shown in an historic raid on the North Carolina clans. Their run was to be over many miles of typical Southern sandy roads. Though an acknowledged wizard of the films, Mr. Griffith is not a "war lord" with power to commandeer.
In this emergency the county authorities of "The Birth of a Nation" producing locale were applied to.

GRIFFITH SPECTACLE IS SHOWN TONIGHT

"The Birth of a Nation" Has First Showing Here After Remarkable Record

D. W. Griffith's spectacle, "The Birth of a Nation," a United Artists release, begins its engagement at the Theatre tonight.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as presented recently in New York City where the drama set a new record for attendance at the famous Capitol Theatre playing to over \$46,000 in one week and to more than 150,000 people in a fortnight.

It covers a wide range of American history and touches only the highest points of interest in the great events that preceded and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical, 18,000 people fill the stage which has a vast territory for its background, 3,000 horses pass before your view in wild dashes over miles of country roadway.

The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged over 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative.

One enormous battlefield is shown stretching over an area of ten square miles and upon these plains and trenches 10,000 soldiers clash in a warfare that is as real as if you were an eye witness of the actual occurrence. Holding the great effects in tether is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor.

Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion in a deadlock of arms resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games with human pawns moved into the field of slaughter.

Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity.

The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of vengeful politicians and self-seekers. The negro is ejected into a false understanding of liberty and in his ignorance is led into excesses by these scoundrel of fortune. Out of it comes the ghostly garbed crusaders of a terrible era to set things aright and return the lands and liberties of peace to their rightful owners. Griffith's misere sounds the chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this country great after baptism in its own blood.

The following wonderful cast will be seen: Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmunn, Walter Long and Elmer Clifton.

RECORDS SMASHED BY GRIFFITH SPECTACLE

"The Birth of a Nation" Comes Here Just as Produced Recently in New York

In bringing D. W. Griffith's American institution, "The Birth of a Nation" to the Theatre for a limited engagement of days the management takes great pleasure in announcing that the famous spectacle will be offered here exactly as when it scored its initial triumphs in this city.

The revival comes in the wake of its great success in New York City, where, in a theatre which seats over 5,000 people, it ran for the longest time a screen production was ever booked in that house and to the greatest receipts ever known for any production in a Broadway theatre for a given week.

This record is the more astonishing as "The Birth of a Nation" was revived last Spring at a time when four other screen successes were in the very height of their respective runs but none, not excepting Griffith's masterpiece, "Way Down East" ever played a week in New York to any such figures. It was an unqualified success in every particular and will be presented here as it was on this occasion with the stirring original score, the effective stage accompaniments, the most wonderful cast ever assembled in a motion picture production and with every attention to detail calculated to make it as appealing as ever.

The story needs no retelling, but those memorable battle scenes, the great plantation views, the dreamy life of the old Southland, the romance and heart interest gathered about its love conflicts, the appearance of such mighty figures of history as Lincoln, Grant, Lee, and others of equal prominence who played their parts in writing the most crucial periods of American history when the nation was being welded into a mighty union can never be forgotten or lose their marvelous appeal.

They finally consented to mark off an area of ten square miles for the use of the horsemen. Along all the roads within this area the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off.

But the roads themselves did not look Southern. Mr. Griffith handled this difficulty—with the authorities' permission—by remarking such of the highways as would come within the camera's eye. Many tons of sand and gravel were spread by gangs of his workmen. Landscape engineering changed the look of the landscape to the rounded hills, poney woods, and deep gullies of old North State. The race of the Northern clansmen to rescue their South Carolina brethren took place on the appointed day, without an accident or flaw. After it was over, Mr. Griffith's men scraped the sand off the macadam roads, took down the signs and life in the quiet countryside resumed its normal course. It cost about \$25,000 to do the trick—the producer thinks it was worth all it cost, particularly after hearing the enthusiastic comments of "The Birth of a Nation" patrons on his work.

COULDN'T REPRODUCE "BIRTH OF A NATION"

Photoplay Making Costs Too Much Nowadays to Permit Another Such Film

D. W. Griffith's wonder spectacle, "The Birth of a Nation," a United Artists release, is to be seen here for a special presentation at the Theatre commencing next

It will be presented upon the same elaborate scale which has marked its recent presentations in New York and other important cities where the great public demand for it induced Mr. Griffith to send several companies on tour.

No American film spectacle has enjoyed the vogue or the fame of "The Birth of a Nation" and it stands alone as an achievement of the American screen. The story which moves through the most stirring periods of our history lends itself to that form of sweeping drama Mr. Griffith has employed in recent years to astonish the world.

Certainly no screen spectacle in contemporary times has for its lay characters such wonderful figures in our native history as are the protagonists in this elaboration of the Thomas Dixon novels dealing with the events that lead up to the Civil War, the great battles of that conflict and the thrilling days of the reconstruction period when the South had to be reclaimed from a horde of adventurers who landed there with the back wash of war and caused more suffering than the war itself with its bitter disappointments and terrible sacrifices. Running through it are several love stories and touches of romance which materially heightens the action.

In these days of costly production it would be impossible to reproduce "The Birth of a Nation" with its remarkable cast and its great scenes. The Public, therefore, is benefited by the shift of times and given an opportunity to see Griffith at his best in a master work which would swamp a National Reserve Bank to produce in these days.

Among the screen favorites and stars who have prominent parts in this story are: Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmunn, Walter Long and Elmer Clifton.

REMARKABLE CAST IN GRIFFITH FILM

"The Birth of a Nation" Will Have a Broadway Presentation Here Soon

One of the contributory forces to the great success of D. W. Griffith's screen classic, "The Birth of a Nation" which is underlined for at the Theatre starting next

is the great cast which America's foremost screen producer gathered for that spectacle. Gauged by their present earning capacities the price of assembling such a cast would be positively prohibitive.

While there are thousands of others in "The Birth of a Nation," the leading roles were created by Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmunn, Walter Long and Elmer Clifton.

After a lapse of a few years during which time it has been held as the comparative model for every big picture which has followed it, "The Birth of a Nation" stands out foremost among the greatest screen achievements of the American picture world. Its recent revival at the Capitol Theatre where it broke all records, again demonstrated its powerful appeal to the public.

It will be presented here exactly as given recently on Broadway and is still under the personal direction of the great Griffith whose other works have attracted a deal of his time but which have never diminished his interest in this first venture that so thoroughly established his fame.

GRIFFITH SET MARK FOR FILM PRODUCERS

His "The Birth of a Nation" Coming Soon to the Theatre Here

Since D. W. Griffith's American triumph, "The Birth of a Nation," a United Artists release, paved the way for super-screen productions and proving that they could be made successfully, they have been followed by several others. The usual method of exploiting these was to pick out a catchline from some obsolete review and herald the new born effort as greater than the Griffith success. While those who have followed the career of "The Birth of a Nation" closely have never denied that these newcomers are greater than the pioneer, they all have waited patiently to see one that is just as good. As no producer has modestly laid claim to such distinction it remained for a revival of "The Birth of a Nation" to demonstrate that it was the only one. Its reappearance at the Theatre for a stay of will emphasize these simple facts.

In its way this great spectacle is unique. Nothing of its kind has been conceived because there is no picture subject which embraces the scope of history and intense drama that is crowded into the story which is the foundation of "The Birth of a Nation."

With its historical scenes, its romantic love interest between the children of Southern and Northern parents, its rich atmosphere of the ante-bellum days below the Mason and Dixon line, stirring scenes of rehabilitation culminating in the rising up of a down-trodden people to throw off intolerable yokes which threaten their lives and property made terrifically and realistically impressive by the battles of the Civil War it touches so many points of interest that it taps the very heart core of the crucial welding of the greatest nation into a mighty union.

What contemporary drama rooted in American history has ever approached such a span? Little wonder then that it is thrilling beyond description and interesting in every moment of its unfolding. The appeal of it all will ever remain fresh in American hearts. It comes back after an absence of several years to appeal to a new clientele and will be presented in the same magnificent manner which established it in prime favor when first brought out.

**Scanned from the United Artists collection at the Wisconsin
Center for Film and Theater Research.**

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